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ABSTRACT

As part of the Folktale project, which explores similarities and dissimilarities in the response to literature from and in different cultures, advanced undergraduate students in classes on literary interpretation or literary history analyzed a Danish, a Greenlandic, and a Turkish folk tale. Two male and two female students in classes on literary interpretation or literary history responded to the Danish story, "Per Smed's Whip." Four male and eight female students in a literary interpretation class discussed a Greenlandic tale, "The Barking Ones." A class of approximately 20 students of literature responded to the Turkish tale, "The Golden Apple." These analyses supplemented the reader responses obtained earlier in the folktale project by means of introspection studies and essay studies. (A list of 13 related papers and an overview of the Folktale project as of April, 1989 are attached.) (RS)

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FOLKTALE:

A CROSS-CULTURAL, INTERDISCIPLINARY STUDY OF THE EXPERIENCE OF LITERATURE

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PAPER 12

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Title: LITERARY ANALYSES OF THE DANISH, THE GREENLANDIC, AND THE TURKISH STORIES USED IN THE "FOLKTALE-PROJECT"

Author(s): Cay Dollerup, Iven Reventlow, and Carsten Rosenberg Hansen

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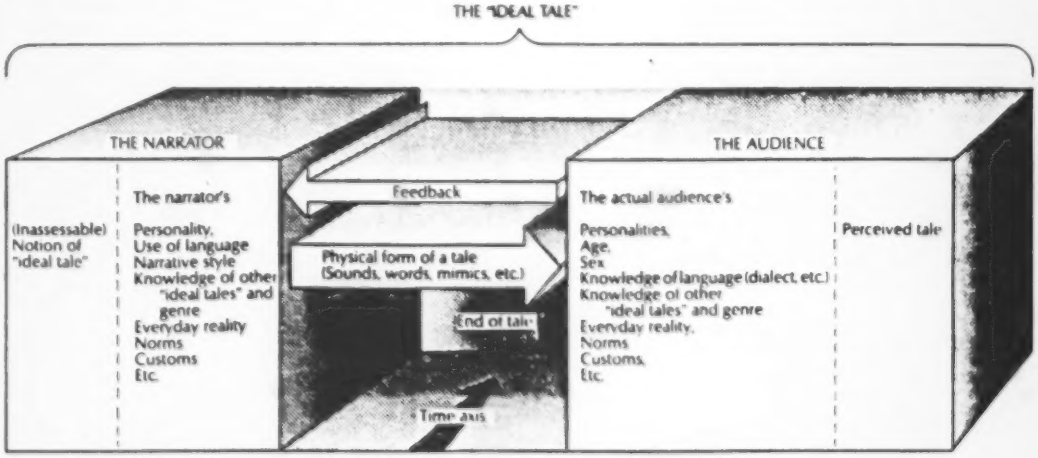

(The figure illustrates the narrative time: the narrative contract between narrator and audience and which is limited in time.)

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FOLKTALE: A CROSS-CULTURAL, INTERDISCIPLINARY STUDY OF THE EXPERIENCE OF LITERATURE.

PAPER 12

LITERARY ANALYSES OF THE DANISH, THE GREENLANDIC, AND THE TURKISH STORIES USED IN THE "FOLKTALE-PROJECT".

Authors: Cay Dollerup, Iven Reventlow, Carsten Rosenberg Hansen.

ABSTRACT

The present paper discusses the interpretations by 'sophisticated critics' of the three stories used in the "Folktale-project". The readers were undergraduate students of Nordic Studies. The analyses took the form of essays or as discussions in class.

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We wish to thank the advanced students of Danish as well as Finn Klysner of the Department of Nordic Studies, University of Copenhagen for having taken time out to interpret the stories for us.

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We acknowledge the practical and financial assistance we have received, from the Department of English and the Center of Translation Studies, University of Copenhagen; from Professor Ludwig Wimmer og Hustrus Legat; and from UNESCO.

Paper 12

This is the twelfth paper produced by the "Folktale-project". It describes the literary analyses made by advanced students of the Danish, the Greenlandic, and the Turkish tales which we use in the "Folktale-project".

These analyses supplement the reader responses we have obtained by means of introspection studies (Paper 7), and essay studies (Papers 8,9, and 10).

I. BACKGROUND

In the "Folktale-project" it is our aim to obtain information about readers responses in the course of the reading process (by introspection), and after the reading in the form of essays. The results of these studies have been described in previous papers. The present paper deals with literary essays by 'accepted sophisticated critics'. This was not foreseen during the planning stage (Paper 1), but in the course of drafting the questionnaires the need to have literary analyses as part of our background material made itself felt.

II.0 The Critics

The students in question were participants in classes on literary interpretation or literary history, which were conducted by Finn Klysner.

III. THE ANALYSES

III.1 THE DANISH STORY: PER SMED'S WHIP

The analyses were made in Spring 1982 and have been modified for use in the "Folktale-project".

We received four analyses: 1F, 2M, 3M, and 4F.

Genre

The story is a fairytale: total agreement: 1F, 2M, 3M and 4F.

Style, Stylistic Features etc.

Referred to by 1,2,3. The two last refer specifically to oral tales from 'almuen', i.e. the lower classes, but both also indicate that the tale might not be authentic (in principle). 4F finds the sexual overtones so crude that she doubts the tale's authenticity.

Place

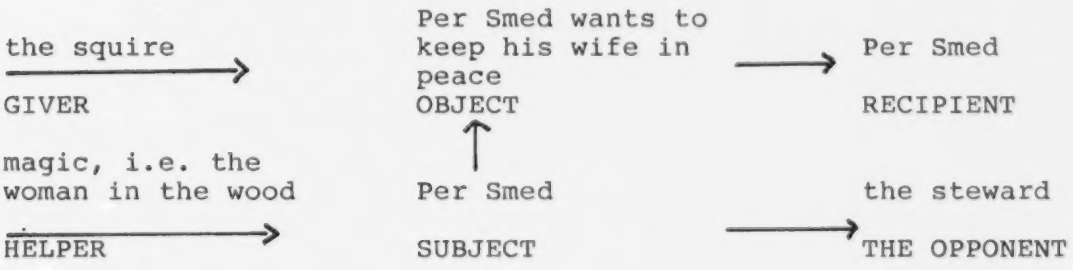
The story is set on a feudal estate. Both 2M, and 3M.

Structure

All analyses identify three stages at the purely narrative level: Introduction; the task; and the "solution to the problem", which begins when Per meets the old woman for the third time.

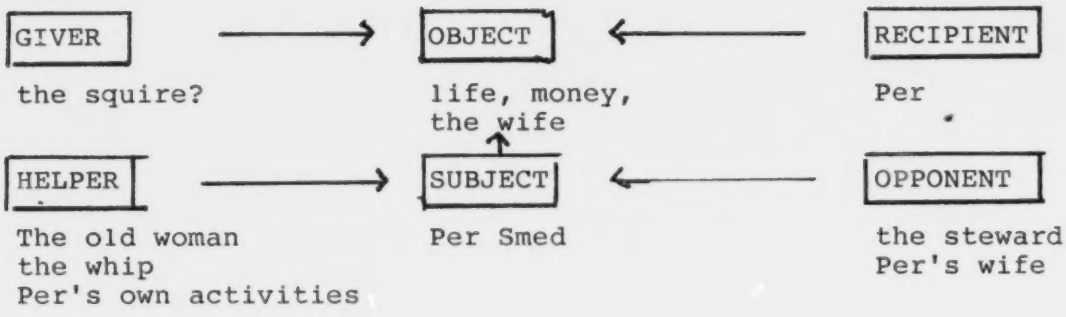
The problem of "home"-"away" is also discussed; it is pointed out that most of the action actually takes place "away", with a number of comings and goings:

"an actant model illustrates the surface structure:



It illustrates how Per becomes his own master again, and wins back his wife as his property. As the squire is the highest authority in Per's universe, is is him who also resolves the problem." (4F).

"An actant model can describe the surface themes as follows:



When the story begins, Per's goal is basic survival; this is later replaced by the aim of acquiring money; and finally, almost as the result of his success, he wins back his wife.

In the first and second task the helper is exclusively the old woman's magic powers, but in the last task, Per seems to become more realistic: he wants to find the old woman, to be informed; and once he gets the whip he starts acting with considerable independence. (2M).

Magic Figures

All critics identify the magic number '3' all over the tale, and 1F points out that all numbers are multiples of 3.

The Old Woman

Besides functioning as a 'helper' she is considered as the personification of **Nature** which corrects injustices committed in the **Manor-house/Civilization**. 3M.

The number of 3 (coins) can be interpreted in two ways:

(a) that Per pays her by having sex with her.

This leads to an interpretation in which the whip is a phallic symbol; this implies that the old man can satisfy his wife so that they may live contentedly together (1F). Or

(b) the old woman (in accordance to another interpretation) is a prostitute who reawakens Per's sexual appetite. Once he has regained his potency, externalised as the whip, he is able to satisfy his wife (2M).

Manipulation of Per/Development

At the beginning Per is totally unaware of his wife's adultery with the steward; it is, furthermore, not the squire who issues the commands. But by the third task there is, as hinted above, a difference; Per is acting more conscious by, so that he is ready for the revelation of what is actually going on. From this point on he grows in power, also in society. Accordingly he is able, for a brief while at least to, humiliate his opponents as well as others.

The Paertegoy

Is considered grossly sexual in its build-up: fixed on copulation (the most printable comment being that the story is early soft-core pornography.

As the solution to Per's problem, there are two different interpretations:

One is that Per actually shows his sexual prowess by means of the phallic whip.

The other interpretation is that he does not solve the problem but can only punish his wife and the steward by having them "frozen" in some anal act; he does not regain his power as a man, but can only expose sexuality (4F).

The Social Hierarchy:

(see also Place above). The hierarchy is feudal, the squire as the ruler. The steward usurps the right of ownership and the right of authority, and thus threatens the system (3M).

Sender and Audience

The tale reflects on the norms of the lower agrarian classes and their attitudes to the social hierarchy, the squire, the steward, work, the demands made on common folk, the low pay, the helplessness when confronted with authority, adultery, and lies. The tale offers compensation for this suppression by means of

wishful thinking: the underdog is in command, and sets his own terms. Justice provails. The poor become rich. The old man succeeds in keeping the affection of a young wife, etc. (2M).

"Some features, for instance the shift when the "beautiful, young wife" is spoken of from the maid's point of view, illustrate, together with many other small signals quoted extensively that somewhere behind the seems there is a narrator pulling the strings (3M; also 1F).

"From a sociological point of view the tale concentrates on the conflict between Per and the steward. Per is the faithful artisan in an agrarian, feudal society who only wants to enjoy his new wife in peace. The steward is the ambitious representative of the middle classes who usurps both the public sphere (by abusing the squire's authority) and the private sphere (by stealing Per's wife). Accordingly, he deserves punishment. The taler's original audience tale therefore required a collective consciousness which permits of identification either with the humble artisan or with the squire. The squire is punished, however, and the ideal, audience must therefore see eye-to-eye with Per." (3M; also 2M).

Themes

1. Evil vs. good
2. Justice, exemplified by the intervention of super-**natural**-powers (3M).
3. Riches vs. poverty, but in realistic terms, as opposed to many other fairytales where he wife and the money would be replaced by "the princess" and "half the kingdom" (1F).
4. The problem of impotence on the part of an old man (1F, 2M, 4F).
5. Acquisition, and robbery:

"Money plays a great role in this society, and even the old woman in the woods demands money: even though this is a feudal society, money is all-important" (2M; also 4F).

The wife is an object (2M, 3M, 4F); "a valuable property to both Per and the steward (3M) and at the same time the indirect

reason for the whole plot: one theme is theft of property ("værdiberøvelse"). This presupposes a sympathy with Per. **Ideologically** speaking, this is achieved by providing him with amistance. The righteous Per then, is helped in his fight with the unjust steward. When Justice (Per) is threatened in Society, Nature (the old woman) steps in to reestablish the societal order.

On the **socio-economic** level Per is positively valorised, hence he wins back his wife and gets the money; conversely, the steward is a usurper: he commits a crime.

This can be illustrated as follows:

Per Smed	vs.	the steward
IDEOLOGICAL LEVEL		
is helped by supernatural powers = power over nature		no power
demands honesty and justice		no honesty/no justice
SOCIO-ECONOMIC LEVEL		
knows his place in the feudal society, and wishes only to keep		usurper, exploiting squire's authority; wants to take another's
his wife. Obtains property; justice and property; even gets some money		wife; loses money. looses money.

Per Smed thus wants to preserve the status quo, while the steward represents a threat to it, i.e. to both Per and the squire.

The indentification of the theme as theft entails the division of the structure of the tale in three:

At the ideological level the narrative moves through the following stages: (a) ignorance (of the plot), (b) awareness (he knows the tasks, but not the reasons for them, i.e. the steward's plot). (c) knowledge/realisation/enlightenment (after the third visit to the wood).

At the socio-economic level, the narrative develops as follows:

(a) theft ("værdiberøvelse") - (b) non-theft (he manages to fulfill the tasks and receives money but remains ignorant of the reasons for the tasks) - (c) re-acquisition of property (the whip helps him win his wife back, as well as money).

Following Propp's concept of spheres of power based on ethics (i.e. the differentiation between good and evil) we find the following spheres: (a) Evil which will prevent the hero from attaining his goal, (b) the giver who supplies the hero with magic items, (c) the helper who supports the hero, (d) the princess and her father, (e) the sender who triggers off action (f) the hero, and (g) the false hero's spheres of power. In the present context, this framework may not fit in every respect: the steward represents Evil (a), the sender (e), as well as the opponent (g). Similarly, Per only recovers a loss (d).

The story says that humble people may suffer injustice. In this case, outside powers intervene. But Nature can only be exerted on behalf of Good" (3M).

III.2 THE GREENLANDIC STORY: THE BARKING ONES

III.2.1 The Class Discussion

The Barking Ones was discussed by 12 students, 4 men and 8 woman, in a on Literary Interpretation class on 21 March 1989. The class discussion was conducted by Mr Finn Klysner. The students had read the story before the class and were invited to proceed with their interpretations.

The following models of interpretation were discussed:

III.2.2 A Feminist Approach

Part of the story might be explained in terms of a woman who is torn between feeling and social relations; yet this interpretation would not account satisfactorily for the ending. A break-down reveals the following states:

STATE 1. Man-woman relation
a quarrel resulting in a beating and to
the woman's running away.

STATE 2. Women-children relations
there is no authority ('dear guest')
the woman does not feel at 'home'
the woman leaves for 'home'.

STATE 3. Woman-man relations
physical contact between man and woman
vs. loyalty to 'children' (i.e. the cubs)

STATE 4. Woman
is the she-bear (as a 'mother' (first role))
is the she-bear (as head of the nuclear family,
(2nd. role)
is an equal, a sister
(3rd. role)
This leads to death.

STATE 5. Woman as part of a constellation.
The head is divided from the body.

The only role in which the woman functions satisfactorily is in State 4 where she is an equal, a fellow woman. All other roles lead to defeat. In state 3 it is significant that she pretends to enjoy delousing her husband to delouse him is to live in accordance with the norms. State 4 is also a change for the bear: it becomes more active.

By rights, the bear should have played with the body, not the head (the intellect); and it is a serious objection against this mode of interpretation that the text is 'sexless'.

III.2.3 Nature vs Humanity

Another approach is to distinguish between various phases as follows:

The woman: 'Home' - 'Out' in nature - 'Home again' - nature.

The bear: 'Home' in nature - 'Out' in the human environment - 'Home again'.

These sequences can be construed as alternative strands of pictures. They are two diametrically opposed ways of behaviour (human vs animal).

By this token, it is indicative that the woman and her husband have no children and behave like beasts (bitting and delousing one another). Despite their mutual companionship, they are incapable of communicating, another feature reminiscent of animal status.

Conversely, the bear which has children is 'truly human'. This is illustrated by its ability to take off its skin. It is also capable of showing hospitality towards a visitor.

The two strands are found all through the story: the woman returns home to go back to get like an animal; her husband starts out to kill the bear's children; when she is punished, the bear first catches hold of her fur hat, i.e. something from an animal.

In the end there is death, but even this has two different forms although the bear is the agent: there is a slow, cruel death (beating - torn in pieces), and a quick, loving one for the bear cubs.

The bear's use of the gall for fuel fits into the nature vs. humanity scheme: to use everything and not to hunt without reason is to live in harmony with nature. But humans throw away the blubber instead of putting it to use and hunt, for sport. It is therefore fitting that only the hunters are the left on earth in the end (the woman, the cubs, the bear, the dogs are all gone): They represent mankind's exploitation of the natural resources of the universe.

The story argues that there is an indissoluble relationship

between man and nature. It stresses the necessity of harmony and order in 'the chain of being'. The constellation freezes some elements in the story which are in balance. And as a myth it is an interpretation of the essentials of human existence: small wonder that the woman is 'poor'. She is guided by spontaneous feeling, but at the same time, these emotions are directed by the outside, by inexorable principles. Therefore she must also perish in a society where survival depends on a primitive hunting instinct.

She has gained an insight into how to live in harmony with nature. Yet being incapable of any development, she cannot put this insight to use. Whereas she was welcomed by the bear, she is not particularly wanted by her husband. She does not use her head, but is driven back by her sexuality.

Her husband and the other hunters react only with their hunting instinct. They rely on their hunting instincts and fail to see that it is essential to live in, not off Nature. In order to survive in Nature it is necessary to accept its limitations; otherwise there is disharmony and, eventually, doom. Balance is necessary: humanity must become part of nature; yet this balance is precarious: the moment the woman is in contact with Nature, Nature itself (the bear) seems to yield to 'what humans do'. And this may not be all, for the bear has, in fact, started on a process towards human shape by its ability to take off its skin.

An interpretation along these lines deliberates us from the need to seek the woman's personality. The norm is 'hunter and wife', not 'I'. In the story, the woman breaks away from this pattern; for this reason, she is doomed in the male-dominated community in which she lives. On the other hand, she does not accept the rules of the alternative society of the bears. The story thus argues that if one cannot adapt to at least one of the two societies it describes, this must result in self-destruction. When the woma reveals the existence of the bears, this is self-dissolution, suicide, self-destruction. There is no gender-orientation in the story's moral about the need of adaptation.

III.2.3 The Freudian Approach

A freudian approach will suggest that the story deals with a lack of sexual drives. This presupposes that the tale connects with individualism, and the group did not consider the possibility seriously.

III.3 THE TURKISH STORY: THE GOLDEN APPLE

The Golden Apple was discussed in class by c. 20 students of literature on 10 April 1981. Again the discussion was directed by Finn Klysner.

III.3.1 The Class Discussion

The Golden Apple was discussed in class by some 20 students of literature on 10 April 1981. The discussion was directed by Finn Klysner of the Department of Nordic Philology, University of Copenhagen.

Officially the students were first-year students, but a counsiderable number had majored in some discipline another than Danish. Student age (est.) from 19 to 40.

The procedure was based on a plenary discussion, lasting some 30 minutes, while four of the best students composed their own interpretation elsewhere. On their return, they presented their interpretation for discussion. The teacher's questions were few and content-wise non-directive: he merely called the class's attention to features which were still left unexplained.

The following is a summary of the class discussion modified for the "Folktale-project".

Surface Features

A number of surface features, such as "the bath", "the bathroom", "number", and "shop" are highly unusual in fairytales, and decidedly modern. The number "forty" evokes associations to Noah, Ali Baba, and the like, and is magic.

Structure

The structure of the tale is unusual: the usual tale would start "at home" - then move "away" - and then finish "at home". The ending in this tale is "away from home", but it can be argued that it actually ends at a place which is vaguely "home", in so far as the girl acquires a new social identity in the end.

In a way the tale comprises two or three stories which are different, and yet interrelated. The first story consists of the presentation of the father and his quarrel. The next, the girl's successful quest for the apple; and the third one of abduction. In the end, the two last stories fuse.

Contentwise, there are also two different stories:

One of them is a straightforward tale about sexuality.

The other one deals with social matters; it starts with the men's exchange; it then moves, via the theft of the gold apple, to the shop. This last feature constitutes a most curious social degradation - unless it is simply muddled in the sense that these who invented the tale had a very limited, materialistic point of view in their world: the best thing imaginable is to get a shop (if so, there is no degradation: the step is from no shop to one shop, i.e. an improvement). In this social tale the girl can step out of the restrictions imposed by her gender, and act like a man to find her real identity.

The Universe of The Tale

The characters are all prototypes in a male-dominated world - and one of the ideas is that a girl wins over a boy.

The girl is different from her sisters. From the text is it not obvious whether they fear marriage or long for it, but if the latter, they are not interested in the identity of the would-be husbands. No matter which interpretation is chosen, the use of the word "wishes" at the end implies that the youngest girl longs for marriage. Conversely, her father's quarrel shows that the ritualised, standardised way of arranging it cannot be used.

She does not mind, but explicitly tells her father not to worry. She is active from the very beginning, and in order to circumvent the social restrictions she adopts male attire, and thus, to some extent, changes her sex.

The female presence, however, is found everywhere: help is to be had from women, and it is interesting that the old woman can see right through her disguise. Similarly, Beyoglu is invariably aided by his mother, whose first test shows that she, too, clings to the traditional norms. Beyoglu's infatuation is explicable in so far as he starts off with an extremely positive impression of "Ali", and also notes that she has "a girl's soft look": the implication is that the role of the sexes is the same, and that he wants to see a girl. His instinct that she is a girl is very strong, even though the tests always require the girl to abjure her female norms. Beyoglu is obviously more mature than the boy who is left at the bridge.

The Themes

One theme is social ambition, best exemplified by the father to whom the golden apple represents social acceptance and riches.

Another, and more complex theme is the transition from girlhood to womanhood, to sexuality; most of it played out at the unconscious level:

At the beginning, "bitches" and "curs" show a strongly negative valorization of sexuality, and it is small wonder that the father gets two things to brood over when the concept of "marriage" is introduced. Unlike her sisters, the youngest girl, however, is not scared by the thought, although it is unconscious on her part.

The two youngsters, one of either sex, are sent out, and in the process, the boy's sexuality is repressed by an externalised warning.

The girl acquires masculine properties, externalised by the disguise, which do not change her character or identity as a woman.

At the bridge, the boy uses violence and brutality and eventually kills his horse, another symbol of sexuality, thus revealing his immaturity. Nevertheless, the bridge can only be crossed by a woman, because the goal is to attain the apple, a symbol of Beyoglu's love.

The bridge crosses a river, i.e. water, a symbol of passion. It also constitutes a transition from childhood into maturity.

And in order to bring about the passage, the girl must demonstrate that she is resourceful: she blindfolds the unconscious passion, or does away with her inhibitions.

Violence and brutality are, however, impossible in the country she enters: she must always rely on female cunning; this is exemplified by her reliance on cunning instead of violence when she seeks to acquire the apple. Accordingly, this is another strong indication that the apple, which can be obtained only by a woman, sumbolizes Beyoglu's love.

The girl also passes the next obstacle, the large expause of water (passion), by means of a charm given by a woman; she goes through it in a way reminiscent of Exodus; and the actual means, the yeast, has an association with swelling and minute teeming elements (i.e., sperm). By passing through passions, untouched, she can come to Beyoglu.

The tests in Beyoglu's country, seek to uncover her identity. In these tests she is protected by her dog, which tells her every time her virginity is threatened. The tests are also implicitly a tale of seduction averted.

The first test probes her purity, and it links up with her poem.

The second test where they go to town is interesting because we meet the male norms in so far as Beyoglu is brutal. There is nothing strange about her wish for a phallic symbol (the knife); she has a pearl in her pocket, a female abdominal symbol, the counterpart of the apple.

In the last test, (going to the bathhouse) she once more avoids being seduced (water = passion = consummation).

At this stage, then, there is a conflict between her unconscious sexual drive and her quest. The former problem is solved by leaving her address, and after having done so she can return home to the old sexual norms where she has now saved her father's honour, i.e., his social status.

By undergoing the tests she has gained some experience; this is clearly indicated by the poem, but she has not been initiated into sexuality. All the same she has a subconscious urge for consummation.

The turtle-doves are spiritual; they represent the love which is not for sale for money. She dares not act consciously but the

feeding of the doves easily relates with the Freudian idea of "relaxation" - "tension", and after 40 days she relaxes so that the transference to Beyoglu can take place in a dream.

Beyoglu has finally found out her true identity; like her, he is now conscious of sexuality. And their consummation can now take place in a legalised way (the wedding).

The apple is complex: for the father it represents social advancement; for the girl, it is subconscious sexual drive. But it is also linked with the Biblical Fall from Paradise by means of a number of parallels: (a) The man with sons uses it as a kind of temptation, (b) it implies realisation: first, of the girl's gender (when she meets Beyoglu she appears to be a man); secondly, she realises, or becomes conscious of her sexuality the moment she gets the apple (by leaving her address); thirdly, Adam (Beyoglu) shows his solidarity with Eve (the girl) - they "eat the apple" (he opens his lap).

III.3.2 Additional Comments from 4 Analyses

In addition to the class discussion, four participants wrote literary analyses of "The Golden Apple". The figures given refer to these analyses which were numbered 1,2,3, and 4.

Genre

Fairytale: total agreement (1, 2, 3, 4).

Comment on Modern Elements: 1, 2, 4.

The question of the sisters' wish/non-wish to be married

2 critics also assume that the girls do not wish to marry.

The sisters are interested only in getting married, whereas the youngest girl wants to save the family honour (3).

Characters

There are no direct descriptions (except for "beautiful" upon the arrival at the castle): most characters are functions. However, to judge from the actions, the girl is; is a sympathetic character; so is Beyoglu; he is friendly and worth striving for; the father focusses on honour and is rather stupid (3).

Duration of Tale

C. 2 months. It is set nowhere in particular (3).

Themes

"At the beginning the female gender is subjected to a negative valorisation, ("bitches") but gradually this is overridden by the use of positive words, such as "maiden", "girl", "daughter".

A similar strand is perceived with "curs"; this is gradually supplanted with a "boy", and with an identified person, viz. "Beyoglu".

"The tale is thus one where love is negative; it is not based on respect and knowledge of the other's personality; essentially the tale is thus an expression of a dream for relationships based on mutual love and equality, as opposed to brutality." (1).

""The quest" is externally based on the father's social ambition, but internally on the girl's movement towards sexuality and maturity.

Both the father and the girl essentially move towards sexuality, but their movement is, in both cases, very conscious of it." (2).

The conflicts and themes :

"An actant-model illustrates some of the interests and conflicts at the start of the tale:

The girl's courage	to save the honour of the family	the girl/the family
GIVER	OBJECT	RECIPIENT
"the old woman", other i.e. magic	the girl	the boy/the family
HELPER	SUBJECT	OPPONENT

The starting point is thus the attack on the honour of the family, which makes it necessary for the girl to win the bet in order not to bring shame onto her family. She succeeds through her own courage with the help of magic.

The number '40' from the wedding connects with the feeding of the turtle-doves: this, then, constitutes a test of marriage, of domestication, and coustitutes parallels to the girl and her relations with Beyoglu.

During the tests at Beyoglu's place, the girl has, furthermore, preserved her virginity; and hence we find another theme: virginity as a prerequisite for marriage. This is part of the tale, since the ending informs us that their wishes were fulfilled.

The tale gives us a series of contrasts

cunning	honour	maiden
brutality	shame	bitch

This leads to the following transformational model:

The model shows that the main theme deals with a girl who is accused of being a bitch; by means of her purity and resistance to Beyoglu, achieves marriage with Beyoglu in the end. If she had been impure, viz. gone to bed with him, she would have been a bitch, and he would not have married her.

The basic theme deals with marriage and sexuality. The message is that the girl must remain pure to attain marriage." (3).

IV.0 CONCLUSION

In the final phase, when we were about to construct the questionnaires on the readers' responses, it turned out that we also needed the holistic responses of sophisticated readers.

It will be appreciated that between them the three different types of responses that we now have for the construction of questionnaires reflect the experience of the three stories in different ways: in the introspection studies (Paper 7) in the course of the reading we get valuable information about readers' incertainties and hypotheses during the reading. In the essay studies (Paper 8,9,10) we get views which are propelled past the immediate response, and which we may therefore expect to connect more obviously with such elements as communal norms; and with the present paper, we get the interpretations of critics.

The three types illuminate one another: each is determined by the questions posed or left unasked; yet there are undeniable similarities between them.

PUBLICATIONS FROM THE "FOLKTALE-PROJECT".

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THE SECOND, INTERNATIONAL TESTING OF AN EXPERIMENTAL CROSS-NATIONAL VERSION OF A QUESTIONNAIRE ON THE READERS' BACKGROUNDS IN THE "FOLKTALE-PROJECT". Rufes: Copenhagen March 1988. Folktale PAPER 11 (Cay Dollerup, Iven Reventlow, Carsten Rosenberg Hansen). 44 pp.

LITERARY ANALYSES OF THE DANISH, THE GREENLANDIC, AND THE TURKISH STORIES USED IN THE "FOLKTALE-PROJECT". Rufes: Copenhagen April 1988. Folktale PAPER 12 (Cay Dollerup, Iven Reventlow, Carsten Rosenberg Hansen). 32 pp.

OVERVIEW OF "FOLKTALE" AS OF APRIL 1989

COMPLETED

1. Plans: Paper 1 (March 1985)
2. Selection of eleven texts for empirical testing: Paper 2 (April 1985)
3. Empirical selection of three texts from, respectively, Denmark, Greenland, and Turkey: Paper 3 (July 1985)
4. Setting up 'identical' texts in Danish and English: Paper 4 (September 1987)
5. The first testing of a questionnaire on reader backgrounds in the US and in Denmark: Paper 5 (November 1987)
6. Publication of the texts used: Paper 6 (January 1988)
7. Reports during the reading by 21 readers from Denmark, Greenland, the US, Canada, and Australia: Paper 7 (March 1988)
8. Written essays after the reading of the Danish story by 129 readers from Denmark, Greenland, Great Britain, India, and Nigeria: Paper 8 (January 1989)
9. Written essays after the reading of the Greenlandic story by 137 readers from Denmark, Greenland, Great Britain, India, and Nigeria: Paper 9 (August 1988)
10. Written essays after the reading of the Turkish story by 140 readers from Denmark, Greenland, Great Britain, India, and Nigeria: Paper 10 (February 1989)
11. The second testing of a questionnaire on reader backgrounds in Great Britain, India, and Nigeria: Paper 11 (March 1989)
12. The 1st questionnaire on reader responses on the Turkish tale.

IN PROGRESS

13. The 1st questionnaire on reader responses on the Danish story
14. The 1st questionnaire on reader responses on the Greenlandic story.
15. The first test of the questionnaires
16. The analysis of the first testing of the questionnaires

IN PREPARATION

17. Revision of questionnaires
18. Testing of complete set-up
19. Final collection round

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